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HANDEL'S "PASSION MUSIC."

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(Concluded from p. 28.)

To the superb chorus referred to at the close of the last article succeed a recitative and air for Peter, "Let me follow Jesus sadly," flowing and thoroughly Handelian in character, but of no very special merit. A long recitative, narrating the leading away of Jesus to Caiaphas, and his examination by the high priest, leads to an air for the "Daughter of Zion," "The claws of bears and lions savage," one of the least interesting songs in the work. The composer, however, subsequently introduced it into *Deborah* as "To joy he brightens my despair." In the performances of this oratorio the movement is judiciously omitted.

Next follows the scene of Peter's denial and repentance. The author of the libretto has brought the apostle forward actually employing what may be mildly termed "forcible language" in the song, "In hell's abyss may I be hurled," and in order to give those of my readers who understand German a fair idea of Herr Brockes' poetry, I subjoin the original words of this air:—

"Ich will versinken und vergeh'n,
Mich stürz' des Wetter's Blitz und Strahl
Wo ich auch nur ein einzig mal
Hier diesen Menschen sonst gesch'n."

Such lines as these would surely be enough to check the inspiration of most composers; but Handel has nevertheless set them to forcible and dramatic music.

The apostle's repentance is depicted in two songs, in the first of which he bewails his sin, while in the second he prays for pardon. Both are of great beauty; the former, "Wail thou who mankind defilest," has a charming obbligato for the oboe, most expressively written, the solo instrument alternately responding to and accompanying the vocal phrases. The following air, "Saviour, see my deep repentance," is of a tender and pathetic feeling. Handel afterwards introduced it into *Deborah* (transposing it a third lower for a contralto voice), as Barak's song in the second part, "Impious mortal, cease to brave us." The music, however, seems much better adapted to its present situation than to the warlike defiance of Sisera uttered by the Jewish leader.

At the close of this scene we meet for the second time with a "Choral of the Christian Church." The melody here introduced is the appropriate penitential hymn—

"Ach Gott und Herr,
Wie gross und schwer
Sind mein' begang'ne Sünden."*

In the present choral, as in the large majority of those to be met with in Bach's sacred music, the instruments play in unison with the voices.

The progress of the sacred narrative is then resumed, and another long recitative, ending with the question of Caiaphas to the council, "What think ye?" leads to a short and dramatic chorus, only four bars in length, "Be he to death condemned." A somewhat dull and commonplace song, "Oh! think, ye savage viper brood," succeeds; but a short recitative introduces a song which must certainly be pronounced one of the gems of the work.

* O Lord my God,
How great my load
Of sins and past offences."

This is the soprano air for the "Daughter of Zion," "My offences 'tis that chain him." The solo oboe, to which Handel in this oratorio shows himself especially partial, is employed here with most charming effect. The composer no doubt felt that this song was too good to lie buried in this place, and he subsequently used it in *Esther*, as the air of the queen, before going into the presence of Ahasuerus, "Tears assist me, pity moving."

We next come to a recitative and air for Judas, who is just about to hang himself. The original words of this air are so grotesquely horrible, that I cannot refrain from giving my readers one more specimen of Herr Brockes' muse:—

"Lasst diese That nicht ungerochen'
Zerleisest mein Fleisch, zerquetscht die Knochen,
Ihr Larven jener Marterhöhle!
Straft mit Flammen, Pech und Schwefel,
Meinen Frevel,
Dass sich die verdammte Seele
Ewig quäle."

The music of this song is dramatic and forcible, rather than pleasing; and another recitative follows it, in which the traitor, in the last extremity of desperation, addresses himself as "verdammter Mörder" (damned murderer). The coarseness of language employed in various parts of this work—sacred music, be it remembered—throws a curious light on the condition of public taste a century and a half ago.

After Judas has departed, we meet with another most exquisite song for soprano, "Ye to whom God's grace extendeth." Apart altogether from the beauty of the ideas, this song merits notice for the richness and fulness of its accompaniments. In addition to the complete string quartet, and a solo oboe, the score contains parts for two bassoons; and these instruments are not used, as most frequently with Handel, either to double or alternate with the basses, but have independent parts, filling up and enriching the harmony. Like most of the best movements of the present work, this song was used afterwards by the composer, who transferred it without alteration to *Deborah*, as "In Jehovah's awful sight."

A short recitative leads us next to the chorus, "Condemn this malefactor," another of the short dramatic movements, several of which are to be found in this setting of the *Passion*. On the whole they are scarcely equal in marked character to those of Handel's earlier treatment of the same subject; and, though vigorous and concise, have a strong family likeness. Of the following song, "Speakest thou not when accused?" the only thing worthy of notice is that the composer subsequently introduced it into *Deborah*, as "While you boast the wondrous story."

The conversation between Pilate and the Jews is then given in alternate recitatives and short choruses. To the last of these, "Let him be crucified!" succeeds a fine recitative, "Bethink thyself, O Pilate!" The last part of the words of this piece afford another striking instance of the refined taste of the poetaster! Literally translated they run thus: "I wonder, thou offspring of the dragon, that thy tongue does not blacken and stiffen in thy cursed throat!" It is almost needless to add that the adapter of the English words has paraphrased somewhat freely!

Passing over the next two or three movements, as being of no special interest, we find an air for the "Daughter of Zion," a beautiful *alla Siciliana*, in D minor, "A crown of thorns," full of tenderness and grace. Two more soprano songs follow, the second of which, "Jesus, thou art pouring ever," with an accompaniment for two oboes and basses, is of great beauty. So far as my memory serves me, none of these airs were subsequently used elsewhere by the composer.

In the following chorus of the mocking Jews, "To thee let every soul be subject," we find for the first time in this work a movement borrowed from an earlier composition of our author, unless indeed any of the preceding numbers are to be found in his earlier Italian operas, with which I am unacquainted. The chorus in question is taken from the *Birthday Ode to Queen Anne*, where it is, if my memory serves me, the chorus, "The day that gave great Anna birth." The subject and most of the details were subsequently employed by Handel in the superb opening chorus of *Deborah*, "Immortal Lord," at the words "O grant a leader to our host."

After another somewhat uninteresting song, we come to another fine air, "Lord and Christ! thou sufferest sadly," the music of which seems, however, somewhat too cheerful for the feeling of the words, and much better adapted to the text to which the composer adapted it later, "Choirs of angels all around thee," in *Deborah*.

The following solo and chorus, "Haste, ye souls by sin embarrassed," is interesting from the fact that the text is that of one of the few passages from Brockes' poem which Bach introduced into his *Johannes-Passion*. The German words, "Eilt, ihr angefochten Seelen," are nearly the same in both works, Bach having made some few but advantageous changes. There is moreover considerable similarity in the treatment of the subject by the two masters, both movements being in the same key of G minor. Space forbids, however, a closer comparison. Those who are interested in the matter can easily refer to the scores; it is sufficient here to call attention to the resemblance.

The short and pathetic duet which succeeds was used later in *Esther*, as "Who calls my parting soul from death?" After two more good but not remarkable songs, another choral is introduced, "O human child by sin beguiled." The German words of this choral are the third verse of the old hymn, "O Traurigkeit," and the melody itself has also been used by Graun in his oratorio, *Der Tod Jesu*.

A short recitative next leads to a fine chorus, "Ha! if thou be in truth the Son of God, come down from the cross," full of fire and dramatic force, though perhaps almost too lively for the situation. The following song, "What wonder sun and moon their light," is one of the most charming solos in the work. It contains a beautiful accompaniment for two bassoons, which mostly double the violins in the octave below. The chief themes of this air supplied Handel with the material for the exquisite, though little known, tenor song in *Esther*, "O beauteous queen, unclothe thine eyes;" but the later version has many beautiful touches of grace and tenderness not to be found in the earlier draft of the air.

After another short and not very interesting arioso, we come to a "Trio of Believers," "O awful word," which furnished the composer with the subject for the chorus, "Mourn, all ye muses," in *Acis and Galatea*. Indeed, the opening bars of the two pieces are almost identical.

On the remainder of this work there is but little to say. There are still some three or four songs, but none of any great merit. Instead of ending the work (as in the earlier *Passion*) with a chorus, Handel concludes with a choral, two verses of which, separated by a somewhat old-fashioned soprano song, are sung. The two verses are from the hymn, "Wenn mein Stündlein vorhanden ist" (When my hour is come), and the melody is one very frequently used by Bach in his Kirchen-Cantaten.

As will be seen from this article, so much of the *Passion of Christ* was used by Handel in his later works that a performance of it, if given, would be to a hearer well acquainted with the oratorios a series of surprises; he

would be constantly meeting old friends with new faces. No less than twenty movements are to be found in other works of the composer, mostly in *Esther* and *Deborah*—a conclusive proof of the value he set upon it. That as a whole it is by no means unworthy of his fame, will I think, sufficiently appear from this incomplete and imperfect analysis.

BACHIANA.—III.

BACH'S creative and inventive power is most remarkable. In his compositions there is scarcely a single passage, a single part which has not its meaning, its office to perform, and whose omission would not materially affect the completeness and unity of the whole. In some music we occasionally find insignificant passages, evidently introduced to fill up gaps arising from the poorness of invention in the composer. Such instances best illustrate the real difference between a first and a second-rate composer. In Bach we find no passages which might be dispensed with without injuring the equilibrium or general beauty of the piece. Everything tends to heighten the effect and to consolidate the whole. The single parts of Bach's pieces seem like so many independent melodious threads, which, nevertheless, are interwoven in the most natural way to form a perfect fabric. It is as in such an ideal republic as Sir Thomas More imagined in his Utopia, "where all the citizens enjoy the same importance and independence, yet each submits readily to the common will, and contributes towards the common good;"

"Where none are for a party,
Where all are for the state."

Logical, systematic, and comprehensible, Bach's music impresses us by its simplicity, precision, and natural flow.

Formerly the German music was almost wholly ecclesiastical. After some time, however, the composers felt that such ascetic treatment is not the only one of which the art is capable, and that an enlargement of such narrow views was urgently required. But the German mind, prone to speculate on theories and to lose itself in mere problematical possibilities, failed in this, as in other instances, to find the practical and essential means of supplying the want. No art can flourish except on a foundation of science; but it is going too far to assert that high art can be evolved and built up from scientific knowledge alone, however deep and broad that knowledge may be. This bigoted doctrine the German composers before and immediately after Bach preached, and out of their dogma resulted no end of dry, stiff music, destitute alike of charm, melody, animation, and feeling.

The dreadful Thirty Years' War had mercilessly destroyed the early blossoms of German art. It was not astonishing that after the restoration of peace, when quieter times returned, the organ was almost the only exponent of musical ideas. Thus compositions for the organ greatly predominated. This instrument, with all its advantages for combinations, has a comparatively limited sphere of action, which restricts and cramps the composer's fancy, and produces a decided monotony. The reaction was sure to come, and—it came. Italian music soon after reigned supreme in Germany. But it is just here that we get an insight into the greatness of Bach. Sebastian Bach, in the full consciousness of his superiority over all contrapuntal and other scientific rules, might well have disdained to do homage to the Italian music, a music which owed its existence to the voice of the people, and treated the science merely as an accessory. But Bach did the very reverse. With endless trouble he procured copies of the best works of his Italian

and French contemporaries, and studied them carefully and with complete impartiality. Bach was not in these things a mere imitator; he did not copy the *form*, but he penetrated into the *intellectual part* of the composition, and at last, impressed with its spirit, he presented the world with those unsurpassably beautiful suites, partitas, preludes, fugues, concertos, sonatas, which now, a hundred and twenty years after his death, exercise the same charm as when the venerable cantor put them on paper. Bach combines the *thoroughness* and *solidity* of the German style with the *clearness* of the Italian art and the *elegance* of the French. He applied all the different elements in an equal manner; it is this genuine artistic beauty which renders his works imperishable; their plastic beauty is as intact to-day as is the simplicity and the charm of his melodies. There is a *universality* in his genius, the most intricate combinations of his harmonies sound to us as natural and as complete as if they were written only twenty years ago; if anything strikes us as peculiar in Bach's music, it is a delicious quaintness, which some people have wrongly designated as "rococo." The name "rococo" implies something antiquated or out of fashion. However, as the music of Sebastian Bach is fortunately not antiquated, and has never been in what is generally called *fashion*, it cannot be said to have gone out.

Almost every form of music, and more particularly of instrumental music, was improved by Bach. All the old French, English, German, and Italian dances—the courante, sarabande, gailarde, passepied, passacaille, bourrée, gavotte, chaconne, gigue, musette, rigaudon, burlesca, minuet—each and all were treated by Bach in a much more artistic way than by any other composer, if we except Handel and Rameau. To give an idea of Bach's fertility as a composer, I may mention that he wrote *two hundred and twenty-six* complete cantatas for solo voices, chorus, and orchestra; three complete "Passions," or sacred oratorios, of which the greatest, that of St. Matthew, has at last found a recognition in England; seven masses, amongst them that stupendous, glorious work, "the High Mass," in B minor; twenty-one shorter church-services, with Latin words; eighteen cantatas for various occasions; four great funeral services; thirty-nine distinct long works for the organ; twenty-nine shorter organ pieces; forty-eight preludes and fugues for the clavecin; six French, six English suites; six partitas; fifteen inventions and fifteen symphonies; sixty or seventy minor pieces, sonatas for the clavecin and violin, for the clavecin and flute, and a multitude of others.

In fertility Sebastian Bach has only been approached by Handel, Haydn, Mozart, Rossini, and Schubert.

To understand Bach well and to appreciate his peculiarities is not very difficult, and on this subject I would offer some suggestions. Formerly a collection of Bach's works could not be made except with some difficulty, and at a rather heavy cost; but in our days of commercial enterprise and activity, Bach's clavecin and other pieces have been published in such a thoroughly readable form and at such moderate prices, that it becomes almost a duty of every lover of music to procure them for his library. Bach's works for the clavecin might be called the porch leading to the dome that encloses his most sublime creations. I would advise all students to begin with the six small preludes, and afterwards to take the inventions for two parts. When the mechanical difficulties of these delicious little duets have been conquered, the fifteen symphonies for three parts may be attempted. The six French suites would come next, and after these the six duet sonatas for clavecin and violin, or those for clavecin and flute, may be taken. Next, I should recommend the

six great English suites, and the charming partitas, the Italian concerto, the different toccatas.

Only after such preparations should the student begin the forty-eight preludes and fugues, called "The Well-tempered Clavecin." But great enjoyment can also be derived from playing the organ works in the form of a duet for two performers on one instrument. The study of all these works will lead to a real and thorough understanding of his music; moreover, the player will acquire not only a sincere love for the great composer, but also gain experience and a valuable mastery of the instrument.

In Sebastian Bach's works we find the glorification of Protestantism. Never was the praise of the Almighty and his mercy sung with greater fervour, purity, or sincerity. That Bach well understood the importance of the Reformation, that he well knew the benefits the world owes to that gigantic movement, is shown by his composing that splendid motett on Luther's hymn, *Eine feste Burg ist unser Gott*. He wrote this sublime work for the bicentenary celebration of that event.

As regards our instrument, Bach will always be considered the main source from which real musical art, till then uncouth, rough, and devoid of intellectual life, derives its culture, its laws, and its chief development. As is often the case with great men, Bach was but little and imperfectly understood during his lifetime. Once, when Mozart came to Leipzig, Doles, then cantor of the St. Thomas School, showed him one of Bach's motetts, more as an object of local interest than claiming for it the rank of an important piece. The enthusiasm and delight of Mozart can hardly be described; this work acted like a revelation upon him. And amongst the many great merits Mendelssohn possessed, one of the greatest was that of unearthing Bach's *St. Matthew Passion*, which had been slumbering for one hundred years, by performing it in Berlin. At the present moment this noble specimen of Christian art is performed regularly in Germany, and enjoys a popularity similar to that of Handel's *Messiah* in England, and the enthusiastic reception it met here during the last weeks warrants the assertion that this glorious monument of Christian musical art will soon be as popular in England as it is in the native country of its immortal composer.

E. PAUER.

BEETHOVEN'S "EROICA" SYMPHONY.

TRANSLATED FROM R. WAGNER'S "PROGRAMMATISCHE ERLÄUTERUNGEN."

THIS extremely important tone-poem—the master's third symphony, and the work in which he first completely asserted his individuality—in many respects is not so easy to understand as might be anticipated from its title, because it is precisely this title which unintentionally leads one to look for a succession of heroic achievements, represented by tone-pictures in a certain historically dramatic sense. He who relies upon such expectations for a proper understanding of this work will certainly feel perplexed, and though at last he may arrive at the truth, it will be without having derived full enjoyment from it. If, therefore, I have undertaken the task of explaining as briefly as possible the views I have formed of this musical creation from its poetical intent, I have done so in perfect good faith, and with the view of imparting to future listeners to the work such a knowledge of it as otherwise they would not of themselves be able to attain, except after having repeatedly heard it played in the most perfect manner.

In the first place its appellation of "heroic" is to be taken in its broadest sense, and by no means as referring simply to a military hero. If by "hero" is generally to

be understood the full, perfect man, who is capable of experiencing in their highest degree and intensity all the purely human sensations of love, of pain, and power, we shall then be able correctly to grasp the drift of the subject which the artist has sought to impart to us through the powerfully impressive tones of his work. It is the artistic aim of this work to deal with all the manifold and forcibly convincing sentiments of a strong and fully developed individuality, to which nothing human is strange, but which comprises in itself everything that is really human, and in this way asserts, after the sincerest manifestation of every noble passion, that it has arrived at a definition of its nature which unites the most feeling tenderness with the most energetic power. It is the heroic aim of this work of art to portray the advance towards this conclusion.

The first movement comprises, as it were in a glowing focus, all the most ambitious, youthful, and active emotions of a richly endowed human character. Bliss and woe, pleasure and pain, cheerfulness and sadness, thinking and longing, languishing and revelling, boldness, defiance, and an indomitable self-reliance alternate and assert themselves so fully and so directly that, while we are sensible of all these emotions, we feel that not one of them can perceptibly be detached from the others, but that our interest must be centred in the man who reveals himself as susceptible to them all. Nevertheless, all these emotions proceed from one main faculty, and this is energetic power. This power, infinitely enhanced by all emotional impressions, and forced to an utterance of the super-abundance of its nature, is the mainspring of this musical picture; it masses itself—towards the middle of the movement—into an annihilating force, and asserts itself so defiantly that we seem to see before us a world-destroyer, a Titan fighting with gods.

This crushing power, which at the same time fills us with feelings of rapture and dread, presses on towards a tragical catastrophe, the serious importance of which manifests itself to our feelings in the second movement. This manifestation is presented by the tone-poet in the garb of a funeral march. The sensation imparted to us by its keenly expressive musical speech is one of overwhelming grief and solemn mourning; it seems to portray the progress of an earnest manly sadness from mournful complaining to tender emotion, to remembrance, to tears of love, to heartfelt elevation, to inspired exclaiming. From feelings of pain there springs up a new power, which warms and elevates our feelings; to sustain this power we recur again to pain; we yield ourselves up to it till it dies away in sighs; but at this very moment we gather up again our full strength; we will not succumb, but endure; we repress not our mourning, but cherish it with a manly and courageous heart. Who is there that can paint in words the endlessly manifold, but at the same time inexpressible, emotions which make themselves so delicately felt in their progress from pain to highest exaltation, and from exaltation to tenderest sadness, until their last dissolution in unsatisfied musing? The tone-poet alone could effect this in this wondrous piece of music.

The third movement, by its excessive brightness, shows us man's power divested of its destructive daring by the severe pain by which it has been curbed. Its wild impetuosity has taken the form of fresh and lively activity; we have now before us the lovable, cheerful man, who in health and happiness passes through Nature's plains, smiling at her flowery fields, and making the forest heights resound with his merry hunting-horn; his present feelings the master imparts to us in this bright and vigorous tone-picture, and what these are he finally tells us by those horns

which musically express the hero's gay and blithesome humour, but which at the same time is full of tender feeling. In this third movement the tone-poet shows us the man of sensibility, but from an opposite point of view to that in which he has presented him to us in the second movement; there the severely but bravely suffering, here the glad and vigorously active man.

These two sides of his nature the master now brings together in the fourth and last movement, in order at length to show us the complete and harmoniously constituted man in that condition of feeling in which the mere thought of pain has instigated him to deeds of noble activity. This final movement is therefore the consequent clear and explanatory antitype of the first movement. As in that we have seen all the human emotions at one time making themselves felt by their infinitely varied utterances, at another repelling each other by their violent dissimilarity, so in this their various points of difference unite towards one conclusion, which by its harmonious comprehension of all these emotions presents itself to us in a goodly and plastic figure. This figure the master has restricted to a remarkably simple theme, which presents itself to us as something fixed and definite, and is capable of infinite development, from the most delicate fineness to extreme vigour. This theme, which may be regarded as representing a firm manly individuality, is surrounded by, and from the beginning of the movement yields itself to, all the softer and tenderer emotions, which develop themselves into a declaration of the purely feminine element, which at last manifests itself in the manly principal theme—as it strides energetically through the whole movement—with continually increasing and varied interest as the overwhelming power of Love. This power breaks forth with all its fullness upon the heart towards the end of the movement. The restless motion ceases, and in noble and affecting repose love declares itself, at first gently and tenderly, then by degrees growing to ravishing enthusiasm, and at last taking possession of the entire manly heart, even to its lowest depths. Here once more this heart gives utterance to the thought of life's pains; yet the breast, overflowing with love, swells—the breast which in its joy comprehends also its pain, just as if joy and woe in their effect upon mankind were one and the same thing. Once more the heart palpitates, and makes the tears of noble manliness to flow; yet from the charm of sadness breaks forth the triumphant shout of power—that power which has allied itself to love, and in which the full and perfect man now rejoicingly calls out to us for an acknowledgment of his godhead.

But the unspeakable, which with the greatest embarrassment I have here attempted to hint at in words, could only be fully revealed by the master's tone-language.

BACH'S "PASSION" AT ST. PAUL'S CATHEDRAL.

FOLLOWING the excellent example set for the first time two years since at Westminster Abbey, the authorities of St. Paul's Cathedral held a special service on the 8th ult. (being the Tuesday of Passion week), the principal feature of which was the performance of a large portion of Bach's *Passion according to Matthew*, with full orchestral accompaniment. Though the frequent recent performances of this work have to a considerable extent rendered it familiar to our London choristers, it need hardly be said that its production was attended by far greater difficulties than were presented at a previous special service in the cathedral, when a selection from Mendelssohn's *St. Paul* was brought forward. An absolutely perfect rendering was

therefore scarcely to be expected; but, though slight blemishes were occasionally apparent, the performance as a whole was one that reflected the greatest credit on all concerned, and especially on Dr. Stainer, the organist of the cathedral, who conducted.

Detailed criticism of what was much more a religious service than a musical performance would be out of place; we shall therefore merely notice one or two points of special interest. Wisely bearing in mind the length of the "Passion music," those upon whom the arrangements devolved substituted for the "Order for Evening Prayer" a shorter special service, consisting merely of the "Miserere" and a few prayers and responses. The effect of the penitential psalm, sung by the whole choir without accompaniment to an ancient chant, was deeply impressive; but to our mind the grandest portions of the whole service were the magnificent chorals, sung, we are happy to say, as Bach intended them, with full instrumental accompaniment, and joined in (at least, in our immediate neighbourhood) by a considerable portion of the congregation. One more point must be mentioned. The recitatives were accompanied on a *piano*—the first time, probably, that the sound of that instrument was ever heard within the walls of a cathedral. The bold experiment was, however, fully justified by the result. The effect was not by any means secular, as some may perhaps anticipate; on the contrary, the tones of the piano furnished a charming contrast to the more sustained sounds of the organ and orchestra, and were an immense improvement on the conventional method of accompanying recitatives with a violoncello and double-bass.

The dean and chapter of the cathedral deserve the warmest thanks of those interested in the cause of church music for their efforts to "acclimatise," if we may use the expression, the orchestra in our churches; and we trust that the example they have set may be followed not only in other cathedrals, but in all churches where the resources are available. The service at St. Paul's furnished the most complete answer to those who object that the introduction of instruments tends to turn the church into a concert-room. Nothing could have been more decorous or reverent than the behaviour of the vast congregation assembled beneath the dome. At the end of the "Passion music" the service concluded with a collect and the benediction.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, April, 1873.

THE proper concert season with us has come to an end. The last concerts were such as to make us take leave of the Gewandhaus with a heavy heart. The twentieth subscription concert brought only two works, Mozart's C major symphony with the fugue, known as the Jupiter symphony, and the ninth of Beethoven. This combination of the two last symphonies of the two masters, in one programme, we consider a very happy one. Important as the impression of Mozart's work is, pure and sublime as this tone-picture appears, its whole character is totally different from Beethoven's symphonic Swan's Song; so that after the hearing of Mozart's work, we are able to turn to the ninth symphony with fresh spirit. We do not intend to speak to-day about these two works, they are too well known, and are likely to remain for some time to come the most important symphonic masterworks. The execution of

Mozart's symphony at the twentieth subscription concert was of almost ideal perfection, the performance of the ninth always offers some difficulties, which, if all those who take part—orchestra, chorus, and soli—are not of equal strength and excellence, make a faultless rendering almost impossible. The present performance does not rank among the very best we have heard, but, taken as a whole, it left little to be wished for, and formed at all events a highly creditable conclusion to the Gewandhaus concerts.

On the 16th of March the eighth and last chamber-music soirée took place at the Gewandhaus. One of the finest and most charming creations of Mozart in the field of chamber-music, the quintett "clear as the sun," for clarinet and string instruments opened the evening, while Schubert's greatest chamber composition, which as regards richness of ideas may be called grand, the quartett in D minor, formed the conclusion. There are certain works which always make the same impression upon us, however often we may have heard them, and however intimately we may be acquainted with them. They are as a matter of course always masterpieces of the first water, but for all this we must draw a distinct line here. Doubtless we always listen to an important masterwork with lively interest; even if we heard it ever so often, we shall always admire its beauties, although we may know them to the smallest details, but we are not likely to be again and again brought into that imaginative rapture which the first hearing of the work has created in us. We hail them always as old and dear friends, which become dearer to us at every meeting, whose excellent qualities we always love, and even learn to esteem higher, but the fervour of the ecstasy they once called up does not appear again. Different is it with other works, which always place us again in the same delightful rapture, at whose first sound a feeling of inexplicable, mysterious delight, causes the fibres of our innermost soul to vibrate. To those works which electrify us so mysteriously, belongs Schubert's D minor quartett. Rich and blooming as the invention of this piece is, great and ingenious as is the construction of the different movements, their inner connection, the uniformity of the whole, the charm of the sound, and all the other undeniable excellences of this work, we find all these qualities also in works by other masters, perhaps these also in a higher degree, and we are nowadays blind enough to consider Schubert's D minor quartett to be the greatest masterwork in this genre. The reason of the magic effect of this work upon us must be looked for somewhere else. We believe we have found it, if we take it for granted that always only those works have made upon us the same charming impression, in which the whole individuality of the creating artist in its originality is manifested most clearly and perfectly. The greater and more sublime the genius is, the more of such works there will be found, and it will be manifested in a greater variety of works of different descriptions.

This may account for Mozart having created in the serious and comic opera, in chamber and orchestra music, in simple song and church music, works which will last for all time, blooming and full of life, and will give to coming generations the delights which they have given to our fathers. If Beethoven chiefly gives in the symphony, the sonata, and the chamber-music expression of his gigantic mind, we also find in his opera, in his church music, and his simple song the richest and most charming revelations of his genius. With Schubert we find this expression of inner individuality with exception of a countless number of wonderful songs, only in three works. These we believe to be the two quartetts in A minor and D minor, and the C major symphony. Little as we

undervalue the many other mostly highly interesting, always characteristic creations of Schubert in other branches of his art, we do not think that any other work of Schubert comes up to the above-named ones. And these three works are those which always have the same charm for us, and always put us again in the greatest rapture.

But also with masters, whom we cannot place at the side of the heroes of the highest standing, we find such works whose effect upon us always remains the same. And again, they are those works in which their innermost nature is manifested, in which they have given themselves as they are. Amongst all the numerous, fine, and perfect masterworks of Mendelssohn, Schumann, Spohr, and Weber, we can scarcely hesitate for a moment to point to the music of the *Midsummer Night's Dream*, *Manfred*, *Fessonda*, and *Freyschütz*, as forming the crowns of all artistic works of the masters named, and these are just the works, which in their mighty and deep effect upon us never decrease, and in all probability will leave to coming generations in future times a testimonial, speaking deeply to the feelings, of the artistic powers of these masters.

The Leipzig opera brought only one single performance of importance; it was Gluck's *Iphigenia in Tauris*, with a very good cast. Unfortunately a serious illness prevented us from attending this performance, which is said to have been faultless. The remainder of the opera repertoire served exclusively for performances of our visitor, the famous tenor Wachtel, and consisted of the well-known operas *Postillon*, *Dame Blanche*, &c., in which the renowned singer has performed everywhere for the last twenty years.

The Florentine quartett of Herren Jean Becker, Masi, Chiostri, and Hilpert gave a concert here, and brought Mozart's G major quartett, the C minor quartett (Op. 18) by Beethoven, and Schumann's A minor quartett in their known masterly style, to hearing. The last-named work made the best impression upon us, whilst as regards conception and tempo of several movements of the two other works, we cannot say that we have been always of the same mind with these gentlemen. The uniformity of their ensemble and the beauty of tone was, however, throughout of extraordinary charm.

Of special interest to us was this time also the first public examination concert of the pupils of the Conservatoire. At the same we met with the first public appearance of two prominent talents. They were Miss Georgiana Harris, from Auburndale, near Boston, and Herr Johannes Krüger, from Bremen. The first-named young lady rendered Beethoven's C minor concerto (first movement, with cadence by Reinecke)—notwithstanding a little nervousness which could be noticed at the beginning, and which is easily explained through a first appearance before the public—in a way so expressive, musically and artistically finished, that we can prognosticate her further development most favourably. As regards technic, we observed the advantages of thoroughly beautiful touch, and great clearness in the passages. Herr Krüger played Beethoven's G major concerto (1st movement, with cadence by Jadassohn) in very excellent style, and proved himself, in overcoming the extraordinary difficulties which the cadence offers, to be a pianist of great execution. Among the violin performances was the one by Herr Emil Metzger, from Zürich, of Spohr's Dramatic Concerto, the most finished and best.

To-morrow, Good Friday, the regular performance of Bach's *St. Matthew Passion* takes place at the Thomas-kirche. With it our musical winter enjoyments come to an end.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

VIENNA, April 12th, 1873.

WE are living in the height of our season, which is even more active than usual, as the coming Exhibition is throwing its shadow in advance. To show our best forces united, we shall have next month, the 4th and 11th of May, a Schubert and Beethoven concert, executed by the combined Philharmonic, the Gesellschaft der Musikfreunde Sing and Orchester Verein, and the Wiener Männergesangsverein; some other great concerts will follow, and the foreigners will, I am sure, regard Vienna as a truly musical town. Whoever has heard the two last concerts of the Musikverein, must confirm that judgment. The most important numbers have been two cantatas by Bach, and the requiem in C minor, by Cherubini. The performance is indeed an honour to the Singverein and the present director, Johannes Brahms. The "Cantate am Oster-feste," one of the Kirchencantaten in the first volume of the Bach edition, is written to the words of Luther. After an imposing introduction, follows the first chorus, "Christ lag in Todesbanden." Each bar seems to be cut in marble; the following verses are distributed alternately to soprano, alto, tenor, and bass; and an imposing choral, which forms the foundation of each verse, concludes a work which in its majesty will outlive centuries. The second cantata, "Liebster Gott, wann werd' ich sterben?" in E major, is shorter, but no less difficult and valuable than the former. Neither composition has ever been heard in Vienna; the requiem was performed, I think, only one year ago, at the then existing "Concerts Spirituels." It made a deep impression, and was repeated, together with the second cantata, and at popular prices, two days after. Likewise we heard in one of these concerts the first of the English symphonies by Haydn; two charming Volkslieder à capella, harmonised by Brahms ("In stiller Nacht" and "Dort in der Weiden"); Ellen's second song by Schubert ("Huntsman, rest! thy chase is done"), arranged by Brahms for solo, female chorus, and *cors de chasse*, and a chorus from the Festspiel "Die Weihe des Hauses," composed by Beethoven for the re-opening of the Josephstadt Theatre (3rd of October, 1822). It is written in a popular style, and shows Beethoven in his dressing-gown, but it is the *négligé* of a Titan, and must be regarded therefore with veneration. The eighth and last Philharmonic concert was opened with the *Fessonda* overture. Mendelssohn's serenade, which followed, was performed by L. Breitner; Herr Walter, from the Opera, sang Beethoven's "Lieder-kreis;" and then we heard Liszt's "Mephisto-Waltzer," which caused immense applause and disgust at the same time, and was followed by the "eighth" of Beethoven, concluding for this time the production of one of our best orchestral institutes. The co-operation of Mme. Adelina Patti in a concert for the benefit of the "Concordia-Verein," assembled a most splendid audience in the great Musikverein-Saal. The great artist sang with infinite grace the Jewel air from *Faust*, the Echo song by Eckert, and joined in the quartetto from *Martha*. The plaudits were frantic; of the other performances by Signora Barbara Marchisio, Signori Naudin, Graziani, Vidal, and August Wilhelmj, only the latter, the great violinist, had a similar reception. It was his first performance in Vienna, and he astonished immediately by tone and execution.

The Swedish sing-quartet, the four ladies from the Conservatoire in Stockholm, are quite enraptured by their splendid reception in Vienna. They have given in a short time six concerts, and earned honour and money, and if ever they visit London, the result will probably be the

same. It is indeed an infinite pleasure to hear the simple Swedish melodies executed in such a pure delicate style. The ensemble is astonishing; the piano and pianissimo and intonation cannot be surpassed. The Bröllop-marsh, their hobby-horse, has become popular, and will be so wherever it will be heard. The violin virtuoso, Wilhelmj, gave his own concert in the great Musicvereins-Saal, and performed Raff's concerto, and some smaller compositions arranged for the violin. He gained enthusiastic applause, if also the programme as a whole was not to the taste of the connoisseurs. The concert room was not filled, the public being overburdened with music; also the pianist, Mme. Marie Wieck, who gave her first concert in Vienna, suffered under that influence, and Frau Auspitz-Kolár, who had announced three trio soirées with very interesting programmes, was obliged to give up the third for the same reason. The Haydn-Verein (your Royal Society of Musicians) which since its foundation (1772) had the sole right to perform oratorios in Passion-week and Christmas-time, has entered into an arrangement with the Pensionsfond of the Hof Opera, according to which the concerts are held now in the great opera-house. The first performance took place on Palm Sunday and the following Monday, the Director Herbeck himself being the conductor. He again showed his great talent in directing an orchestra, and rendering the compositions in their best form. The first day, Gluck's *Orpheus*, as a concert, was performed; the soloists being Frau Bettelheim (Orpheus), Wilt (Eurydice), and Fräulein Dillner (Amor). The second concert was miscellaneous. Three numbers from Schubert's opera *Fierabras*, Paganini-concert, D major, air by Bach, performed by the said Professor Wilhelmj; aria from Winter's opera *Das unterbrochene Opferfest*, sung by Scaria; the Reformation Symphony and Schubert's march in B minor, instrumented by Liszt. Three great concerts are announced for next week; a miscellaneous concert for the benefit of the poor, with Mme. Adelina Patti; a great performance, concert and operetta, in the Opera-house, for the benefit of the widows and orphans of the officers of the army; the prices being for that time so exorbitant as never before; and lastly a festival representation, on the occasion of the marriage of the Archduchess Gisela, and naturally also a Hof concert. The programme is very miscellaneous, and avoiding Mozart and Beethoven! In Passion-week we heard in different churches the "Passion" by Schicht, "Stabat mater" by Jos. Haydn and Pergolese, and the ordinary Lamentations. The third concert of the Singacademie had a very fine programme: Psalm xcvi. by Mendelssohn; Schubert's Op. 52 (seven songs from Scott's "Lady of the Lake"); "Tenebræ factæ sunt" by M. Haydn; "Miserere" by Gregorio Allegri; and as instrumental pieces, Beethoven's sonata, Op. 111, and a violin sonata by Handel.

To pass over to the opera, I must begin this time with the Theater an der Wien, where Merelli's company with Mme. Adelina Patti is at present the irresistible magnet. Mme. Patti is great in every rôle—Violetta, Leonora, Amina, Elvira, and Gilda, were alike most interesting. Of the other singers, there is only Signor Graziani who can satisfy perfectly; the well-known Nicolini and Naudin are much applauded; a younger tenor, Signor Marini, has a good voice, which, however, wants technical perfection; his execution being therefore very unequal. The basso, Signor Vidal, is tolerably good; the voice of Signora Barbara Marchisio is on its decline, but as an intelligent singer, Signora Marchisio knows how to make the best of what remains. The conductor is, of course, Signor Ardit, and his task, regarding orchestra and chorus, is not an easy one. The new operetta, *Carneval in Rom*, the music by Joh. Strauss, was at last performed for the

first time; the libretto is bad as all the present similar works, and the music does not show a progress in Strauss' new theatrical career; the best is the splendid *mise-en-scène*.

The great Opera-house has lost Mdlle. Minnie Hauck, who sang for the last time as Angela; she leaves Vienna, and will come back again, in autumn, as member of the newly-established Comic Opera. Frau Wilt (for years engaged as Signora Vilda in Covent Garden) is again engaged by Mr. Gye for the next four seasons. She has made great progress since, though the domain of passion and grace is not her forte, but nevertheless her departure is a great loss for our opera. Fräulein Rabatinsky, the floritura-singer, has left the stage and married. An Ophelia to Thomas's *Hamlet* is found at last in Mme. Schröder from Stuttgart; the opera will be represented for the first time in May. The new ballet, *Ellinor*, by Taglioni, is rich in decorations and *mise-en-scène*, the argument as bad as possible. The operas represented from 12th of March till the 6th April (beginning of Passion-week), have been as follows:—*Mignon*, *Prophet*, *Faust* (twice), *Lustigen Weiber von Windsor*, *Postillon von Lonjumeau*, *Entführung aus dem Serail*, *Tell*, *Abu Hassan*, and *Häusliche Krieg*, *Favoritin*, *Hochzeit des Figaro*, *Schwarze Domino*, *Dom Sebastian*, *Afrikanerin*, *Lucrezia Borgia*, *Norma*.

THE SCHUMANN FESTIVAL AT BONN.

(FROM AN OCCASIONAL CORRESPONDENT.)

BONN, April, 1873.

ON the 17th, 18th, 19th, and 20th of August this year, a great musical festival in honour of the memory of Robert Schumann will take place in our town, in whose church-yard he found his last resting-place. The direction of this festival, which, both as regards its extent and the excellence of the performers, will be similar to the Beethoven festival which was held here last year, will be in the hands of Joseph Joachim and our resident Musik-director, J. von Wasielewski. The following artists will take soli parts: Herr and Frau Joachim, Frau Clara Schumann, Herr Stockhausen, the bass professor, A. Schulze, from Berlin, and others of high standing whose names are not yet known. Johannes Brahms, whose "Requiem" will be performed on the first day, will also be here; also Concertmeister L. Strauss, from London; Violoncellist Müller, from Berlin; as well as the best artists of the Rhineland. On the second day *Paradise and the Peri* will be performed; on the third the overture to *Manfred*, the pianoforte concerto in A minor, the C major symphony, and the third part of the *Faust* music. On the last day a chamber-music matinée will take place, in which the following works will be brought to hearing:—the string quartett, Op. 41, No. 3; andante and variations for two pianofortes, Op. 46; and the quintett, Op. 44. The vocal soli which will be introduced have not yet been decided upon. The object of this festival is to obtain funds to erect a monument worthy of the famous tone-poet.

RARO.

Correspondence.

HENRY HUGH PIERSON.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Whilst thanking you for the general fairness of the remarks in your foot-note to my article on Pierson, I will, with your permission, make a few final observations on this subject. In the first place, it should be known that in 1868 Pierson completed an elaborate revision of *Jerusalem*, and also considerably shortened

the work, which, in its original form, was somewhat too lengthy for public performance; these emendations have been executed with a masterly hand, and in the very prime of artistic experience. The work ought now to be reissued in a cheap form, and I believe negotiations are being entered into for the purchase of the original copyright for that purpose; this is a project that should enlist the hearty support of all lovers of English art, as the oratorio in its present form, a perfect whole, will doubtless become very popular, and last as long as music.

You say that "time alone can decide whether Pierson deserves the title of England's greatest composer;" to that arbitrament Pierson distinctly submits himself, in a passage quoted in my article; meanwhile, it is an easy matter for any one to look through *Faust* carefully (it is published by Messrs. Schott & Co., Mainz and Regent Street) and then say if any English composer has ever produced a work of such magnitude, and containing such wealth of melody, originality, and grandeur. Many of the greatest composers of Germany have tried their hands on the second part of Goethe's *Faust*, and failed; whilst Pierson's work holds firm possession of the lyric stage, and is repeatedly given on anniversaries of the poet's birth.

I think that the treatment of English composers in this country is very reprehensible. Contrast the treatment of the composer of "The Watch on the Rhine" (who has written nothing else) with the treatment of Henry Hugh Pierson; Pierson never received a penny for his "Ye Mariners of England," a composition that could, if necessary, rouse our country to heroic deeds; whereas the composer of "The Watch on the Rhine," besides numerous presents from the Emperor of Germany and others of the nobility, receives a pension of £150 a-year from the collective "Liedertafel!" I trust that all who love art generally, and English art in particular, will unite to place Pierson in his proper position, by performing his works on every possible occasion, and thus making his music a household possession amongst us.—I am, yours truly,

THEODORE S. HILL.

[We cannot admit Schumann's music to the second part of *Faust* to be a failure.—ED. M. M. R.]

Reviews.

Das Rheingold. By RICHARD WAGNER. Vocal Score. London: Schott & Co.

WE have here the first portion of the great "Nibelungen" drama, in which Wagner has most completely carried out his art-theories, and the production of which at Bayreuth next year is anticipated by musicians with so much interest. Unfortunately the full score of the work is not yet published, though we understand that it is in the press; but the pianoforte arrangement by Carl Klindworth is most masterly, and evidently gives us as far as possible a faithful representation of the original work.

The idea of writing a series of dramas which, while each is complete in itself, shall form one connected whole, though new (we believe) in music, is not without precedent in poetry. Classical students will at once recall the well-known "Trilogy" of Æschylus; while for a parallel in English literature we may point to Shakespeare's two parts of *King Henry the Fourth*, and the three parts of *King Henry the Sixth*. In the case of Wagner's musical dramas, however, the connection is even closer than in those we have referred to; since not only do the same *dramatis personæ* (or at least some of them) appear in all the works, but from the very nature of the composer's method of thematic treatment, we find the same themes recurring at intervals, when suggested by the text, through all the series. It thus becomes necessary for the full appreciation of any one of the works to study them all; and the wisdom of Wagner's intention to perform them on successive evenings is at once apparent.

Before proceeding to analyse the plot of the *Rheingold*, a few words must be said about the music. It was said of Mozart's operas that he had placed the pedestal on the stage and the statue in the orchestra. The same remark might with much more truth be made of Wagner's later works, for in these the instrumental part is frequently of so much more importance than the vocal, that the latter can be omitted with very little damage to the purely musical effect; though at the same time a knowledge of the words is requisite to render the music fully intelligible. Perhaps we shall more clearly express our meaning by saying that if the words were spoken instead of sung (as in a melodrama), the effect would in many cases be nearly as complete.

With regard to the form of the music, it will not be expected by those familiar with Wagner's views that there should be any detached

movements in this work; and, in fact, there is scarcely one passage in the score which would bear separating from the context and using as a concert-piece. But there are several themes, some of them of exquisite beauty, which recur from time to time, giving an impression of unity to the whole which could not be obtained by any other method. On the other hand, there is much in the work which on mere reading seems altogether dry and uninteresting, with respect to which we would suspend final judgment till we have the opportunity of hearing it in its proper place, and with suitable accessories.

The full title of the *Rheingold* is—"Preliminary Evening to the Festival-Drama 'The Ring of the Nibelungen.'" The present piece is not, like the dramas which follow it, divided into acts; it comprises four scenes, which follow one another uninterceptedly. The orchestral prelude is one of the most extraordinary things in music. As the first scene shows us the subaqueous grottoes of the Rhine, this prelude represents the monotonous flow of the waters, and consists simply of the chord of E flat, varied with all kinds of arpeggios and changes of position for one hundred and thirty-six bars! And, although it is evidently impossible to realise anything like the effect of this remarkable passage without the full score before us, yet so great is the skill of the composer that even on the piano, and without the orchestral colouring which Wagner, perhaps better than any living musician, knows so well how to impart, this introduction, though designedly monotonous, never becomes tedious. The curtain rises, and we see the bed of the Rhine. Above flow its waters; below ragged rocks show themselves through the mist which appears to underlie the water, and the ground beneath is intersected by dark chasms. The three Rhine-daughters, Woglinde, Wellgunde, and Flosshilde, are sporting in the waters, springing from rock to rock; and the figure of accompaniment in the orchestra to their song is curiously identical with the first subject of Mendelssohn's *Melusine* overture. Coincidences of this sort are so rare in Wagner that we are inclined to wonder whether this one is accidental, or whether rather our composer did not intentionally suggest a reminiscence of the lovely water-legend of his great contemporary.

While the Rhine-daughters are thus sporting, a hairy hump-backed dwarf is seen to emerge from one of the darkest of the chasms below. This is Alberich, the Nibelung. Here it must be explained that the "Nibelungen" are a race of dwarfs, whom Wagner, in his sketch "Der Nibelungen-Mythus," thus describes—"From the bosom of Night and of Death developed a race which dwells in Nibelheim (*Nebelheim*)—i.e., in subterranean dark clefts and caves; they are called *Nibelungen*; in constant restless activity they burrow through (like worms in a dead body) the entrails of the earth; they melt, refine, and forge the hard metals." Alberich watches the maidens at play, and begins "making love" to them. They one and all laugh at him, and challenge him to catch them if he wants them, which he vainly tries to do. Suddenly from one of the crags a bright golden gleam appears. It is the magic "Rhine-gold." Alberich sees it, and asks the sisters what it is. They inform him of its wonderful power, and how he who should make a ring from the Rhine-gold would possess boundless might. Flosshilde, more cautious than her sisters, says, "Silence, you chattering! Father warned us to guard the treasure, lest a thief should carry it off." Her sisters remind her that the gold will only profit him who forswears love, and that as Alberich is so burning with love that, "like a firebrand thrown into the water, he is actually hissing," they are certainly in no danger from him. Alberich overhears their conversation, looks at the gold—"Shall I really by this obtain power over the earth? Thus, then, I forswear love!" and suddenly seizing the gold he disappears hastily with it in the chasm. Darkness comes over the scene; only the lamentations of the Rhine-daughters are heard, while from below resounds Alberich's yell of mocking laughter. A thick mist envelops the stage.

Gradually the atmosphere clears, and we find that the scene has changed. We see a mountain landscape, at first indistinctly, for it is night; but as day breaks the sunbeams throw their light upon a castle with glittering pinnacles, which surmounts a rock in the background. Between this rock and the front of the stage is a deep valley, through which the Rhine is seen to flow. At the side, on the grass, are seen lying asleep Wotan and Fricka his wife. (Wotan, it may be mentioned, is the same divinity familiar to us under the name of Woden, or Odin.) The music accompanying the opening of this scene is one of the most beautiful subjects to be found in the whole work. It is one of the leading themes, and will be met with again several times, whenever reference is made to the castle. It must always be borne in mind, nevertheless, that it is not by any isolated fragments, however fine they may be, that we can judge of one of these operas. Our own experience, which goes to confirm the soundness of Wagner's theories, is that the larger portion of his

works we read or play *continuously*, the greater the effect invariably is. We have frequently sat down to a page or two of this music, and experienced little or no emotion from it; we have never gone through an entire act without being deeply impressed.

To return, however, to the second scene of the *Rheingold*. Fricka is the first to wake; her eye falls on the castle; she starts with fright, and awakens her husband. Wotan also sees the castle, but instead of alarm he evinces satisfaction. Fricka reminds him that it has to be paid for; it had been built by two giants for Wotan, who had in return promised them Freia, the beautiful sister of his wife. Wotan replies that he never seriously intended to give her up. At this moment the goddess herself enters hastily, calling on her sister and brother-in-law to protect her from the giants who are in pursuit of her. Wotan asks her if she has seen Loge, a crafty young god, who had persuaded him to make the bargain with the giants, and promised to find him a way out of it. Freia calls for her brothers Donner (Thor) and Froh to help her, and the two giants, Fasolt and Fafner, armed with huge clubs, appear on the scene. Wotan endeavours to temporise; asks them to name some other reward, but they are obstinate, and insist on having Freia. Donner and Froh are for using force, but Wotan interposes, and Loge at length appears. To him Wotan appeals, reminding him of his promise. Loge rejoins that he promised to *try* to find a substitute, but that if none is to be found, how could he bring one? He had been all over the world to procure a substitute for Freia, but in vain; for he had everywhere found that nothing was so much prized as woman. The gods overwhelm him with abuse, and accuse him of treachery; and he goes on to say that he had only found *one* who abjured the love of woman for the sake of gold, and relates the particulars of the theft of the Rhine-gold by Alberich, with which the first scene has made us familiar. The giants hear the conversation, and, after consulting together, come to the conclusion that the magic gold will be of even more service to them than Freia. They therefore come forward, and say that instead of the goddess they will accept the Nibelung's gold in payment. Wotan asks how he can give them what is not in his possession. They answer that he must get it, and meanwhile they will take Freia as a surety. They will return in the evening, and if then the treasure is not given to them, they carry her off for ever. Dragging the unfortunate goddess with them, they stride away over the mountains.

No sooner is Freia gone than a pale mist comes over the scene; the gods appear languid and aged; general consternation seizes them; when Loge explains the reason. Freia had fed them daily with the golden apples, which renewed their youth and strength; now she is gone, they must grow old, grey, and feeble. Wotan orders Loge to accompany him to Nibelheim to get the gold from Alberich, and they disappear through a chasm in the ground.

Scene the third shows the subterranean cavern of Nibelheim. The sound of the anvils of the Nibelungen is heard; and Alberich, who by means of the gold has obtained power over all his kin, enters, dragging in by the ear his brother Mime, whom he has compelled to work for him, and rating him soundly for his remissness. Mime protests that the work is finished, and at length, in fright, lets fall a helmet which he had been hiding with the intention of keeping it for himself. This is the famous "Tarnhelm," or helmet of darkness, which gave its possessor the power to assume any shape at will, or even to render himself invisible. Alberich puts it on, and changes into a column of mist. "Dost thou see me, brother?" "No; where art thou?" "Then feel me, lazy rascal!" and he chastises the unfortunate Mime mercilessly. He then goes into the inner caves, and we hear the sound of his whip, and the howls of the flogged Nibelungen. Wotan and Loge now enter the cavern, and after a conversation between them and Mime, Alberich reappears, recognises his guests, and exults over them in the power which the possession of the Rhine-gold gives him. He tells Loge that though he may consider himself so wily, yet he fears him not; for that he has the power of changing his shape by means of the Tarnhelm, and so of eluding pursuit. Loge replies that he will not believe him without seeing for himself. Alberich, apparently proud of his new treasure, asks what shape he shall assume. "Whatever thou wilt," says Loge; "only make me dumb with amazement." Alberich then changes into an enormous serpent, and Loge pretends to be terribly frightened. When Alberich has resumed his natural shape, he asks if the gods are convinced now. "It is comparatively easy," says Loge, "to make such a change as that; it would be much more wonderful to make thyself small." "How small?" says Alberich. "Small enough to creep into a crevice in the rock." The dwarf then changes into a toad, when Wotan puts his foot upon him, and Loge snatches at the Tarnhelm. Alberich, again in his natural shape, is seen struggling beneath Wotan's feet; the gods bind him securely with cords, and carry him off prisoner.

The fourth and last scene shows us again the mountain landscape of the second scene. Wotan and Loge drag in the captive Alberich,

and demand as his ransom the hoard of the Nibelungen. Touching with his lips the magic ring which is on his finger, Alberich summons his kinsmen, who appear bringing in the treasure, which is piled up on the stage. This, however, is not sufficient, and Wotan insists on the ring also. "My life," says Alberich, "but not the ring!" Resistance, however, is vain, and the ring is snatched by force from his finger. They then unfasten his bonds and tell him to go. He turns round and solemnly curses the ring. "May its charm bring death to its wearer! may care consume its possessor, and envy gnaw him who has it not! Thus the Nibelung blesses his hoard. Keep it, guard it well; my curse thou canst not escape." The giants now appear with Freia; they plant their clubs in the ground, and put her between them; and the treasure must be piled up till she is completely hidden by it. All the treasure is heaped in front of her; but between the crevices she is still visible. They demand the Tarnhelm, which, with some reluctance, Wotan surrenders. But the giants are insatiable, and seeing the ring on Wotan's finger, demand that also. This, however, he resolutely refuses to give up, and the negotiations are on the point of being broken off, when the stage grows dark, and from a cleft in the rock at the side a pale blue light is seen, in which appears the goddess Erda, the mother of the "Nornen," or Fates, who through them knows the past, present, and future. She warns Wotan to yield; for a curse is attached to the ring, and his keeping it is fraught with the greatest danger. He gives way, the ring is thrown on to the heap, and the giants release Freia. But the curse that is upon the treasure begins to work immediately; for the giants quarrel over the partition of the spoil, and Fafner strikes Fasolt dead with his club. The gods are horror-struck; but Fafner brutally piles the treasure and his brother's corpse into a great sack, and goes off. The gods then pass over the valley by a rainbow bridge, which Donner constructs for them, into the castle, henceforth to be known as the "Walhalla."

Thus ends this remarkable "Prologue." As a drama it will be seen to possess no ordinary merit. Of the music we have said but little, simply because it is absolutely impossible to give any adequate idea of it in words. It is everywhere wonderfully appropriate to the situation, but much of it cannot be appreciated apart from the stage. The study of the work throws most interesting light on Wagner's idea of so connecting the music with the drama as to make them one inseparable whole; and, so far as we can judge without hearing a performance, we should say that the *Rheingold*, though not an opera in the ordinary acceptance of the term, is in the highest sense an "art-work."

Serenade in Four Canons. For Orchestra. By S. JADASSOHN. Op. 42. Full Score. Leipzig: C. F. Peters.

AMONG living German musicians, the composer of this interesting and remarkably ingenious work holds an honourable place. Of the difficulty of the task which Herr Jadassohn has imposed on himself in undertaking to write a long piece in four movements, which from the beginning to the end shall be a continuous canon in the octave, few except those who have studied composition will have any idea. Of course, the mere mechanical putting together of a canon is a matter of no great difficulty to the practised student; but when musical and artistic effect have also to be considered, it becomes a totally different matter. Of the skill with which the composer has combined the strictest counterpoint with the most flowing melody, it is difficult to speak too highly.

The work opens with a short introduction in G minor, and the canon, at the distance of only one crotchet, begins in the very first bar. A half-close brings us to the *Allegretto: Marcia giocosa*, in G major, a very elegant and pleasing movement, the canon still being worked at one crotchet's distance. In the trio in C which forms the middle portion, the imitation is at the half-bar. A very pretty minuet and trio in B minor and major follow. The opening subject recalls the minuet in Schubert's great fantasia-sonata in G. The canon is now conducted (still in the octave) at a bar's interval. A very graceful *Adagio* in G (canon at two bars' distance) leads into an *Intermezzo* in C major (canon again at the half-bar); and a vigorous and spirited finale, *Molto allegro e con brio*, in which the canon is worked throughout at a bar's distance, brings the serenade to a most effective conclusion. We have seldom met with a work in which the *ars celare artem* is better exemplified, and recommend it to musicians as one of the best specimens of modern German music which has for some time come under our notice.

Thirty Songs with Pianoforte Accompaniment. By W. A. MOZART. Edited by E. PAUER. Augener & Co.

It is a matter of some surprise that while the songs of Mendelssohn and Schubert, and to a less extent of Beethoven, are so well known

in this country, those of Mozart, one of the most melodious of all composers, should be almost completely overlooked. The present collection, which is, we believe, the first complete edition published in England, will be heartily appreciated by all musicians. Many of these charming little songs remind us in an unmistakable manner of the *Don Juan* and *Figaro*. We do not mean that there are the same vocal phrases, but that the style of the music reveals the author at once. Space will not permit us to go in detail through the contents of the volume; we must, however, specify a few of the numbers. "The Violet" (No. 4), one of the better-known songs, is in its way a perfect model of unaffected grace; and "The Opening Spring" (No. 16) is no less excellent. Nos. 20 and 27 ("Peace and Content" and "The Journey of Life") remind us strongly of the operas, and are both extremely beautiful. Very admirable, too, are some of the lighter, comic songs, such as "The Old Lady" (No. 9), which is indicated as "to be sung through the nose," "Warning" (No. 14), and "The Spinning Girl" (No. 26), are also capital examples of Mozart's lighter style. The work of adapting the English text has been done, with even more than his usual felicity, by Mr. Henry Stevens, who has been especially successful in those poems containing a touch of the humorous element.

Fantaisie de Concert sur "O Sanctissima," Morceau de Concert sur la Prière du "Freischütz," Romance de l'Opéra "Casilda," Marche de la 1^{re} Suite de F. LACHNER, arrangée pour l'Orgue; Concert Variationen für die Orgel über ein Thema ("The Harmonious Blacksmith") von HANDEL. By FRÉDÉRIC LUX. Schott & Co.

GOOD concert pieces written expressly for the organ are so rare, that we believe all organists will be glad to make the acquaintance of these compositions. of M. Lux. We remember hearing the fantasia on "O Sanctissima" played some two years ago at the Albert Hall by one of the foreign organists (M. Maillly, if our memory serves us right), who came over to perform during the International Exhibition. The favourable impression produced on us by the performance is not weakened on examining the work itself. The piece is not only cleverly constructed and interesting in itself, but shows an intimate acquaintance with the resources of the organ. The same may be said of the variations on the Prayer in the *Freischütz*, and the "Harmonious Blacksmith."—The romance from the opera *Casilda*, composed by the Duke of Saxe-Coburg, pleases us less, not because it is not well arranged, but because the music itself strikes us as weak. The transcription of the march from Lachner's suite is very good, and likely to be popular. The whole of these pieces, without being excessively difficult, require careful and finished playing; but competent organists will find them interesting additions to their repertoire.

HERR ANDRÉ'S NEW PUBLICATIONS.

WE have received a large and interesting parcel for review from the well-known house at Offenbach; and regret that, owing to the large number of works sent us this month for notice, we must be even briefer than usual in our remarks. Foremost in interest we consider the republication of MOZART's own "Cadenzas" to his pianoforte concertos. These are thirty-five in number, and belong in all to twelve works, two or three cadenzas being sometimes given for the same movement. Though of no very high musical value *per se*, they are worthy of notice as giving the composer's ideas of the cadenzas for his own works. Technical execution has so advanced since Mozart's day, that the "show-passages" would now appear comparatively very simple. Two Concertinos for the Flute, by A. B. FÜRSTENAU (Ops. 77 and 100), are good show-pieces for the solo instrument, but display no great originality of idea. The same may be said of a Concerto for the Violin by FRIEDRICH HEGAR, Op. 3. A "Kleines Trio" for Piano, Violin, and Violoncello, by HUGO EBERHARD (Op. 8), being remarkably easy, and withal pretty and tuneful, will be found useful by amateur trio players. "Englein in Blumenkelchen," Mélodie pour Piano, par ALBERT JUNGSMANN, is a pleasing little drawing-room piece; as are also two little fantasias by GUSTAV LANGE, "Wie schön bist du" and "Im Rosenduft." "18 Tonbilder," von A. LOESCHORN (Op. 106), are interesting, and above the average of originality. "Favourite Overtures," easily arranged for four small hands, by BERNHARD BRÄHMIG, are simple enough for very young players; but we strongly object to the editor's carrying his love of simplification so far as to transpose the overtures to *Figaro* and *Zampa* into the key of C. "Mondschein," Song for Bass, with violoncello obbligato, by J. B. ANDRÉ, is excellent, full of melody, and admirably written. Lastly, "Liebesklage" and "So halt' ich endlich dich umfassen," by J. H. FRANZ, are favourable specimens of the modern German Lied.

DR. WATTS'S 146th *Hymn, for Organ or Harmonium*, by E. EDGAR (London: F. Pitman), has given us more amusement than anything we have seen for some time. It is almost a refreshing variety, in the midst of so much mediocrity, to come across something which is positively and outrageously bad. Like David, this piece is indeed "fearfully and wonderfully made." A note at the beginning says, "The arrangement of organ stops *ad lib.*" If it had also said, "The arrangement of harmonies *ad lib.*," it would have been equally true. With a courage worthy of a better cause, Mr. Edgar not only violates the laws of musical grammar with the utmost nonchalance, but treats his rhythm and accents in an equally uncereemonious fashion. There is one foot-note at the bottom of page 1, the meaning of which (to us at least) is shrouded in impenetrable mystery. It is "Pedal notes done with head-gear." The only conclusion at which we can arrive as to the "head-gear," is that the pedal-notes referred to are intended to be played *by the nose*, as Mozart is said to have once played a note which was beyond the reach of either hand! The piece is dedicated to "Sophia." We hope she likes it!

Lift up your heads, Anthem, by C. DARTON (London: Warren Hall & Co.), is easy, flowing, and suitable for country "choirs and places where they sing."

Like as Christ was raised up, Easter Anthem, by CHARLES JOSEPH FROST (Novello, Ewer, & Co.), is, we think, one of the best of Mr. Frost's pieces. We like it much, and can honestly recommend it. It is not difficult.

Magnificat and Nunc Dimittis, by LIZZIE WHEELER (Cramer & Co.), show considerable taste and feeling, but also much inexperience (or is it inattention?) in the accentuation of the words.

School Harmony, by BENNETT GILBERT (Novello, Ewer, & Co.), is an elementary but very useful little treatise, "teaching" (to quote the author's preface) "just as much as is absolutely necessary for every amateur pianist or vocalist to know, in order to understand the works they intend to interpret." It is very clear and simple, and thoroughly adapted to its purpose.

NEW SONGS.

Oh! bella mia, by ARTHUR S. SULLIVAN (Cramer & Co.), is a very pleasing and graceful romance, which is sure to be popular, and, we may add, deserves popularity.

Think then of me, by GEORGES RUPÈS (J. McDowell & Co.), is pretty, but not particularly novel in style. The same may be said of *Se tu m'amassi* (same composer and publishers).

The Sailor's Bride, by ALBERTO RAIMO (Cramer & Co.), is good and somewhat original.

The Dove and the Maiden, by J. OFFENBACH (Cramer & Co.), is a very pleasing and piquant melody.

A Leaf from the Spray, Song-Waltz, by AUGUSTE MEY (Cramer & Co.), is a fair specimen of a class of music which we confess to not greatly admiring. Still, those who are fond of vocal waltzes will find this one to their taste.

The Haunting Strain, by TH. MAAS (Cramer & Co.), is a good average ballad.

Sir Ronald the Rover, by BURNHAM W. HORNER (Chappell & Co.), is a capital dashing song, none the worse for being somewhat old-fashioned in style. It is just the thing for amateur baritones.

Only to meet, Ballad, by FRANZ ABT (Cramer & Co.), is quite up to its composer's average. Need we say more in its recommendation?

Forosetta, by LUIGI ARDITI (Cramer & Co.), is a vocal tarantella, written for Mme. Adeline Patti. It requires good singing, but when well rendered would be likely to "bring down the house."

Mispah, by ODOARDO BARRI (Cramer & Co.), is a graceful and tender little song.

The Lilac, by E. DERANSART (J. McDowell & Co.), is another "vocal waltz," and of its kind a very pretty one.

The Songs of Wales, Part 2 (Cramer & Co.). As we noticed the first number of this publication in our last issue, it is needless to say more than that the second part is in interest fully equal to the first. The various arrangements of the lovely air known as "Margaret's Daughter" are alone worth the whole price of the number.

NEW PIANO MUSIC.

THE fifth and sixth books of LOUIS KÖHLER'S *Piano Studies*, revised by E. PAUER (Augener & Co.), contain his Twelve Special Studies for various mechanical difficulties, such as octaves, broken octaves, arpeggios, the shake, &c. They are fully equal in merit to

the earlier books. Part I. of *Mechanical and Technical Exercises*, by WILLIAM PRESS (same publishers), consists entirely of exercises on not more than five notes. In these of course novelty is not to be looked for. We must await the appearance of subsequent parts before we can pass any judgment on the work.

STEPHEN HELLER's *Valses*, Nos. 3 to 6, revised by E. PAUER (same publishers), need no praise from us. Though less known than some of his shorter pieces, they are in their way not less beautiful. We most heartily welcome the republication of his charming *Fantasia on HALÉVY's "Charles VI."* an early work, of which themes and treatment are alike captivating. While sufficiently showy to be most effective as a concert solo, it is not too difficult to be used as a teaching-piece for tolerably advanced pupils.

Five Transcriptions from Wagner's "Flying Dutchman," by F. SPINDLER, revised by E. PAUER, are, we think, even superior to the same writer's arrangements from *Tannhäuser*, recently noticed in our columns. While somewhat more difficult, the subjects selected are more popular in character.

Bucéphale Galop, by LOUIS DESSAUX (J. McDowell & Co.), is so much like other galops as to render it very difficult to say anything fresh about it. The same may be said of *La Jolie Hongroise, Valse*, par EMILE FISCHER (same publishers). Another valse, *Carlsbad*, by ALPHONSE LEDUC (same publishers), is fresher and better altogether. A *Souvenir de Marie-Thérèse, Gavotte, pour Piano*, par CH. NEUSTEDT (A. Hammond & Co.), is a very good example of the old dance, though from internal evidence we much doubt the correctness of the date (1663) affixed to it.

The Crusaders' March, for Piano, and Tarantelle, by ALFRED R. GAUL (Augener & Co.), are two good teaching-pieces.

Lastly, we have before us a number of pieces of dance music, which, of course, demand no detailed notice; and which we shall, therefore, simply catalogue with the remark that they are one and all very good of their kind, and to be recommended to those in search of new dances. Their names are—J. STRAUSS's *La Cruche Cassée*, Quadrille (J. McDowell), and the following pieces (all published by A. Hammond & Co.):—GUNGEL's *Leipzig'ser Lerchen, Dahcim, and Copenhagen Waltzes*; the *Friedens Palmen Waltzes*, by KÉLA BÉLA; the *Brüder Lustig Galop*, by FRANZ BUDIK; and the *Berlin Galop*, by GUSTAV MICHAELIS.

MUSIC RECEIVED FOR REVIEW.

Back's Life, by Kay-Shuttleworth. (Houlston.)—*Baines Meeting and Parting*. (Cramer.)—*Barri*. Murmuring Streamlets. (Cramer.)—*Bertram*. Guy Fawkes Quadrilles. (Cramer.)—*Brissac*. Spinning Song. (Cramer.)—*Doorly*. By the Fire. (Bowen & Sons.)—*Ehrenfechter*. Lieder ohne Worte. (Brewer.)—*Heap*. "It is not always May;" "Abide with me." (Adams & Beresford.)—*Horsley*. "Lord, in Youth's eager years." (Cramer.)—*Kontski, De Le Jaguar*. (Cramer.)—*Lafuente*. Fontaine; Bon Retour, L'Etoile Rouge. (Cramer.)—*Leonard*. Music in the Western Church. (Pitman.)—*Maas*. Hunting Strain. (Cramer.)—*Mariott*. Linda. (Cramer.)—*Metcalfe*. "O let me dream that dream again." (Cramer.)—*Paladilhe*. Bianca; Chant des Feuilles. (Cramer.)—*Plumpton*. "I once had." (Cramer.)—*Rosellen*. Triste Exilé. (Cramer.)—*Simpson*. Aquarium Galop. (Cramer.)—*Smith*. Improptu. (Cramer.)—*Tallerman*. Waratah Waltz. (Cramer.)—*Tours*. "Oh come again." (Lamborn Cock.) Thoughts of Heaven. (Duff & Stewart.)—*Wigan*. Eastern Love-Song; Lay of the Lost Doll. (Lamborn Cock.)

Concerts, &c.

CRYSTAL PALACE.

THE winter series of Saturday concerts was brought to a worthy termination on the 19th ult. by a performance of Beethoven's Choral Symphony, which in many respects was one of the best that have been given here. Though we could not but feel that the pace of the *adagio* movement was hardly slow enough; though we are of opinion that there should be no slackening of time in the instrumental recitative, but that it should be played as directed by Beethoven, *in tempo*, which is clearly *presto*; and though we could not but regret the substitution of a very inferior player for that excellent first oboist, M. Dubrucq, the generally accurate and spirited playing of the band left little to be desired. The vocal solo parts were safe in the hands of Mme. Otto-Alvesleben, Miss Julia Elton, Mr. W. G. Cummings, and Mr. Lewis Thomas; indeed, we have seldom

heard the difficult vocal cadenza more finely rendered; and the efforts of the chorus were more than ordinarily successful.

At the head of several novelties of importance brought to a hearing during the past month, fairly stands Mr. Crowther Alwyn's Mass, in F. As the work of a young composer, who but very lately was a student of the Royal Academy of Music, it does its author the highest credit; but at the same time must be regarded rather as one of promise than of fulfilment. Though it lacks originality—a quality to be acquired rather than innate, as the greatest composers have proved—Mr. Alwyn has conclusively shown therein that he possesses ideas as well as the power to turn them to good account. That he has studied perseveringly and conscientiously in the best school is apparent from his skilful eight-part writing; if his instrumentation at times sounds overloaded, this is but the natural result of the few opportunities accorded to young English composers of hearing their works adequately played; but is one easily to be mended in future. A single hearing of one's own work is of more service to a young composer than any number of lessons at the desk from the best of masters. What pleases us most about Mr. Alwyn's Mass is the easy and natural flow of his melody, his sober good taste in abstaining from sensationalism, and his ability to write pleasantly without yielding to meretricious vulgarity for the sake of tickling the ear of the simple. The principal vocalists were Miss E. Wynne, Miss Marian Severn, Mr. E. Lloyd, and Mr. Lewis Thomas, with Mr. W. S. Hoyte at the organ. It was to be regretted that a want of finish and refinement on the part of both band and chorus detracted much from the satisfaction of the general result. Another novelty by a young composer was Mr. F. H. Cowen's symphony, in F, No. 2. The composition of a symphony is the aim of nearly every musician who takes up the study of composition in serious earnest; but few get beyond No. 1. It is therefore very creditable to Mr. Cowen that he should have come forward with a second; but we cannot by any means say that it is an advance upon his first symphony, which created so hopeful an impression on its production here three years ago. As was the case with his "Festival" overture produced at the last Norwich festival, and subsequently played here, so with his new symphony, there is a theatrical smack about it which but ill accords with our ideas of what a symphony should be. Taking into consideration Mr. Cowen's close connection with Her Majesty's Opera, the atmosphere of which must be anything but conducive to symphonic writing, this was hardly perhaps to be avoided, but none the less to be deplored. Though his new symphony lacks ideas,* it is cleverly constructed, and contains good writing, especially in the earlier portions; but is often theatrically noisy in its instrumentation, and seems to have been finished off in a hurry. A scherzo for orchestra, entitled "The Vision," by H. Siehl, a composer new to us, showed forth its author as a master of modern orchestration, but with little to say on his own account. A violoncello concerto in E minor (Op. 34), by A. Lindner, though not a work of striking interest, admirably served to display the executive skill of M. Cros St. Ange, a youthful player of undoubted talent and promise. As solo instrumentalists: Mr. Colyns, a violinist of remarkable attainments, was heard to advantage (for the first time here) in the first movement from Rode's 8th concerto; Signor Alphonso Rendano, in Mendelssohn's pianoforte concerto in D minor, No. 2 (Op. 40); and Mr. C. Hallé, in Beethoven's concerto in C minor, No. 3. In addition to the vocalists already named, Mlle. Carola, Mlle. Sophie Löwe, Miss Agnes Palmer, and Signor Mongini have appeared. Among the overtures of the last month were Spohr's *Alchemist*, which, being one of the finest and the least querulous of his orchestral works, was aptly selected in celebration of his birthday, April 5th, 1754; Mendelssohn's *Midsummer Night's Dream*, *Paul*, and *Athalie*; Mozart's *Idomeneo*; Beethoven's *Leonora*, No. 3; and Schumann's *Genoveva*. Sir Julius Benedict's long-promised symphony not being forthcoming, Schumann's symphony in D minor, No. 4, welcome at any time, proved a welcome substitute.

ROYAL ALBERT HALL.

OWING to the parsimony of Her Majesty's Commissioners in advertising the London International Exhibition, it does not seem to be so generally known as it should be that music forms a special feature of this year's Exhibition. The purveying of music has been undertaken by Messrs. Novello, Ewer, and Co., much in the same way as the purveying of refreshments has been entrusted to Messrs. Spiers and Pond. Organ recitals are given daily at noon in the Royal Albert Hall by Mr. Best or Dr. Stainer, and orchestral and vocal concerts, with a band of fifty performers, led by Herr Carl Deichmann, and conducted by Mr. Joseph Barnby, every afternoon at four o'clock. These daily performances commenced on Easter Monday, and are to be continued till the close of the Exhibition at the end of October. The scheme put forth is a very comprehensive one; as a

rule, each programme will consist of a symphony or concerto, two overtures, and a selection of vocal music; the works of acknowledged masters from Bach to Schumann will be largely drawn upon, due attention being also paid to living composers—Brahms, Gade, Liszt, Wagner, &c. With a special view to the encouragement of musical composition in this country, prominence will be given to the works of English composers, who are invited to submit their works for examination, and public performance, if approved. Further, it is intended to bring forward at these concerts young English artists, both vocal and instrumental, whose ability may entitle them to the privilege of a public appearance; and in order to make them instructive in their results, each programme will contain historical and analytical details of the works to be performed, accompanied by illustrations in music type, the supply of which has been undertaken by Mr. Joseph Bennett.

A scheme so bold and earnest, so comprehensive in its aims, and so well calculated to advance the cause of music in England, is one highly to be commended, and only seems to require co-operation and support on the part of the public to ensure its complete success. When this is secured, an enlargement of the band may be looked for. At present a band of fifty performers seems but a mere handful in so spacious an arena. Aided by a screen erected in its rear, which acts as a sounding-board, the volume of tone emitted is really surprising, and for all purposes sufficiently loud; but to gain a more perfect balance of power between "wind" and "strings," a few more "strings" should at once be added. Already several works out of the usual run—e.g., a selection from *Lohengrin*, an organ concerto by Handel (Mr. Best), the march and cortège from *La Reine de Saba* (Gounod), &c., in addition to symphonies, overtures, &c., by Haydn, Mozart, Beethoven, and Mendelssohn—have been given. As a specimen programme of these daily concerts, allusion may be made to one at which we heard the overture to *Der Fliegende Holländer* (Wagner), Auber's "Exhibition" overture, the Dance of Nymphs and Reapers from Sullivan's music to the *Tempest*, Beethoven's symphony in C minor, and a couple of songs contributed by Miss Dones, to wit: "There is a green hill" (Gounod), and "It is finished," from Bach's *Passion* (St. John), an agreeable feature of the latter being M. Pettit's masterly handling of the *obbligato* accompaniment for viola da gamba.

MUSICAL UNION MATINÉES.

FOR the earlier matinées of the 29th season—the first of which took place on the 22nd ult.—Professor Ella has secured the services of an excellent quartett party, consisting of MM. Vieuxtemps, Wiener, Van Waeleghem, and Lassere, with M. Alfonse Duvernoy as pianist. The two quartetts brought forward at the first matinée, both carefully and effectively rendered, were Schubert's in D minor, and Haydn's in F, No. 82; the concerted pianoforte work was Beethoven's trio in D, Op. 70. In the last-named work it may fairly be said that the lion's share falls to the pianist. M. Duvernoy, who apparently owes his engagement to the satisfaction he gave to Professor Ella's patrons last year, excels greatly in power and brilliancy of execution, but lacks refinement and self-restraint. His reading of this fine work, though vigorous and expressive, often overpowered his coadjutors. We remember, on hearing Herr A. Rubinstein play this same work a few years back, that he took the precaution to close the lid of his instrument. It would have been well if M. Duvernoy had done the like. Of his solos, consisting of a serenade of his own—a commonplace affair—an étude by Chopin, and Mendelssohn's caprice, Op. 16, we were most favourably impressed by his rendering of Chopin's étude, a fine piece of finger-playing, admitting of no thumping. This was rendered to perfection.

PHILHARMONIC SOCIETY.

THE second concert was remarkable for the performance, for the first time in England, of an important work by Johannes Brahms, a composer who, now that his two pianoforte quartetts, in G minor and A major, his two sextetts, in B flat and G major, his serenade for orchestra, in D, and several pianoforte works, including a concerto, have been heard respectively at Mr. Coenen's concerts of "Modern Music," at Mr. Henry Holmes's "Musical Evenings," at the Crystal Palace, at the Philharmonic Society's Concerts, and at the Monday Popular Concerts, seems fairly to be making his way in England. The work in question, entitled *Ein Deutsches Requiem*, is certainly the most important that Brahms has yet produced. It is not a setting of the "Mass for the Dead," or of any authorised form of service, but may best be described as an anthem or cantata, consisting of texts appropriately compiled from the Bible. It was composed by Brahms shortly after the death of his mother, in 1867, as a tribute to her memory, and was heard for the

first time in public on Good Friday of the following year, at a church in Bremen. It has since been given in almost every large town in Germany, but probably on no occasion with such pertinence and effect as on the close of the late war, when, under the direction of Herr Gernsheim, it was performed at Cologne in the Gürzenich—not in the Cathedral, as a contemporary has fondly imagined, and expatiated thereon—in memory of those who fell in battle, and for the benefit of the sufferers by the war. A hearing of the work enables us in a great measure conscientiously to endorse the enthusiasm expressed, in our April Number of 1871, by our correspondent in Vienna, on the first occasion of its performance there. The full account of the work given in the succeeding Number by our reviewer, with whose opinion that to some extent it suffers from unnecessary diffuseness we fully agree, absolves us from any further description of it. It may be added that its chief characteristics are striking originality, abundance of ideas, deep devotional feeling, appropriateness of the music to the words, together with harmonic and contrapuntal treatment of amazing skill, combined with the richest instrumentation. One cannot, however, speak of the work without pointing (1) to the quiet beauty and consolatory character of the opening chorus, "Selig sind die da Leid tragen" (Blessed are they that mourn), to which a singularly sombre tone is imparted by the absence of violins from the score, and dividing the violas and violoncellos, and relief by its beautiful episode, "Die mit Thränen säen" (They that sow in tears), in which the harp is most effectively employed; (2) to the funeral march in triple time; (3) to the extremely solemn baritone solo, "Herr, lehre doch mich" (Lord, make me to know mine end), with choral accompaniment, which, after brightening up at the words "Ich hoff' auf dich" (My hope is in thee), leads to a double fugue, built upon a pedal-point extending through thirty-six bars of four minims to the bar, of overpowering effect; (4) to the very melodious chorus, "Wie lieblich sind deine Wohnungen" (How lovely are thy dwellings); (5) to the beautiful soprano solo with chorus, "Ihr habt nun Traurigkeit" (Now ye have sorrow), rather Mendelssohnian in feeling; (6) to the bold conception descriptive of the sounding of the last trump and the terrors of death; and (7) to a triple fugue of masterly conception.

Though the performance of sacred music does not come within the general scope of the Philharmonic Society's operations, the production by them in times past of Beethoven's Mass in D, Spohr's *Last Judgment*, Mendelssohn's *Lobgesang*, forms an ample precedent for departure from their general custom, when a new work of unquestionable importance comes to hand, which has not been taken up by those who make it their sole business to perform sacred music. In his history of the Philharmonic Society, Mr. George Hogarth tells us that the effect upon the audience of Beethoven's Mass in D, on its first performance, was not commensurate with the pains and labour bestowed upon it; for, independently of the depth and novelty of its construction and style, it is one of those works which cannot be heard to advantage unless in a cathedral, or other locality where its vast proportions can be fully developed. And again, speaking of the first performance by this society of Mendelssohn's *Lobgesang*, in 1841, he says it had not then been discovered by experience, as it has been since, that choral performances of sacred music are unsuitable to the Philharmonic concerts. Be that as it may, to judge from the far from cordial reception accorded to Brahms's *Requiem*, this seems still to be the case. To account for this is not altogether easy, but in part it may no doubt be put down to the fact that many now abstain on principle from applauding sacred music, that nearly every movement was taken at a slower pace—necessitated perhaps by the clumsiness of the English translation—than that indicated by the composer, as well as to the difficulty of discerning merit in so profound and elaborate a work without previous preparation, and familiarity with the composer's style. That the society should have gone to the extra expense of engaging a chorus, which was small but efficient, for the purpose of bringing this remarkable work to a hearing, is very much to their credit, and testifies strongly to their artistic earnestness. They cannot do better than repeat it on the earliest opportunity.

Brahms's *Requiem* was followed by a performance by Mme. Norman-Néruda of the adagio and rondo from *Vieuxtemps'* concerto in E; the second part of the concert being devoted to Mendelssohn's music to Goethe's *First Walpurgis Night*, in which the solos were sustained by Miss Mary Crawford, Mr. E. Lloyd, and Mr. Santley.

In Miss M. E. von Glehn's translation of Dr. Karl Mendelssohn-Bartholdy's lecture upon Goethe and Mendelssohn (1821–31)—an episode of Weimar's golden days, in which we see old age and fame hand in hand with youth in its aspiring efforts, the aged poet fondling the curls of the little musician, and calling to him in playful and endearing accents to make a little noise for him, and

awaken the winged spirits that have so long lain slumbering—the *Walpurgis Night* is thus spoken of:—

"Felix had long cherished the idea of composing Goethe's *Walpurgismacht*; on leaving Vienna, in 1831 (his 23rd year), he had begun to work at it, and managed to finish it during his Italian journey, in spite of the difficulty of the subject. Goethe expressed his approbation and pleasure on hearing that his young friend had undertaken what Zelter had attempted in vain, and in the following words sketched out for him the fundamental ideas of the poem:—'The principles on which this poem is based are symbolic in the highest sense of the word. For in the history of the world it must continually recur that an ancient, tried, established, and tranquillising order of things will be forced aside, displaced, thwarted, and, if not annihilated, at least pent up within the narrowest possible limits by rising innovations. The intermediate period, when the opposition of hatred is still possible and practicable, is forcibly represented in this poem, and the flames of a joyful and undisturbed enthusiasm once more blaze high in brilliant light.'"

We have so often puzzled over Mr. Bartholomew's translation of Goethe's note explanatory of the purport of his poem, prefixed to Novello, Ewer, and Co.'s English edition of the work, that we are glad of the opportunity of reproducing the above as the best and clearest rendering that we have met with of a by no means easy passage.

It is due to the Philharmonic Society to add that it was by their agency that the *First Walpurgis Night* was heard for the first time in this country, July 8th, 1844.

HERR CARL DEICHMANN'S CONCERT.

GIVEN at the Hanover Square Rooms, on the 1st ult., with a band of fifty performers from the Crystal Palace, under the direction of Mr. Manns, Herr C. Deichmann's concert was one of unusual interest. It was well attended, but, taking place unfortunately on the opening night of the Royal Italian Opera, Covent Garden, has not been so widely noticed by the press as, under other circumstances, it doubtless would have been. The programme, which was evidently drawn up with a view to display the concert-giver both as an executant and a composer, was for its own sake one of the highest excellence. It commenced with Bach's suite for orchestra, in D, which is seldom played but always welcome, and was judiciously selected on account of the important obbligato solo violin part, which was skillfully rendered by Herr Deichmann. Especial thanks are due to Herr Deichmann for bringing forward on this occasion a violin concerto by Mozart, in E flat (Op. 76), which, *mirabile dictu*, had not to our knowledge been previously heard in England. That a work by this favourite master, so taking, so brilliant, and so generally effective, should have hitherto been overlooked by violinists, whose repertoire of concertos is far from being unlimited, seems very surprising, and can only be accounted for by the fact that the work is not published in score. It is due to Herr Deichmann's industry and research that, by making a score of it from the published parts, he has rendered it available for performance. With Herr Deichmann's compositions, consisting of an overture, entitled "Solitude," a concert-stick for violin and orchestra, and a couple of songs, were most favourably impressed. His overture, in which prominence is given to the English horn (exquisitely played by M. Dubrucq), is a highly poetical work, depicting solitude in its various aspects. Though the MS. score bears for its motto "It is not good for a man to be alone," it is not always the disagreeable side of solitude that Herr Deichmann has portrayed; if his work be due to irksome and solitary hours, so pleasing a result is certainly not to be regretted. It is long since we have heard a new work of the same kind which has so much taken our fancy. That it will not be long before we hear it again is much to be wished. The concert-stick, though brilliant and effective, seemed to us to suffer from diffuseness. Two songs (MS.) to words by R. Reinick, smoothly sung by Herr Bernhard Elmenhorst, were both charming. As is the case with most of the best German songs, a good deal of their merit lies in the accompaniment. This was so exquisitely rendered by Mr. Walter Bache, that one could not but regret that he had no solo to play. Mme. Tellefsen (accompanied by her husband) sang "Dove sono," from Mozart's *Le Nozze de Figaro*, and some Swedish songs, one of which, "Aus Dalacarlén"—an old favourite of Jenny Lind's—was loudly re-demanded and repeated. A spirited performance of Beethoven's overture, *Leonora*, No. 3, concluded this capital concert.

HERR PAUER'S LECTURES.

HERR ERNST PAUER, the distinguished pianist and composer, has been delivering in Exeter Hall, under the auspices of the Sacred Harmonic Society, a series of three lectures on the origin, progress,

and perfection of oratorio. Few existing cultivated amateurs, and indeed, it may be added, few existing cultivated musicians, are better provided with the materials for such lectures than Herr Pauer, or better able to single out examples, from the earliest to the latest times, by which the growth of "oratorio" may be fitly and appropriately illustrated. That the lectures have created more than ordinary interest in musical circles is not surprising; Herr Pauer is not only a practical musician of high rank, but a thorough master of the literature of his art, which some time since was abundantly shown by the annotations prepared for his "Historical Recitals" of pianoforte music. The first of his lectures, just concluded, as might have been anticipated, discussed the early origin of oratorio, as instituted by St. Philip Neri, down to the present time, when, as in the instances of Mendelssohn's *St. Paul* and *Elijah* (Handel having set the example in *Judas Maccabeus*, *Samson*, *Solomon*, &c.), it has assumed the form and proportions of a sacred drama, constructed upon events to be found either in the Old or the New Testament. In his first lecture Herr Pauer referred in an instructive manner to the early songs of pilgrims, &c., proceeding gradually to the sacred cantata, as exemplified in the works of the Italian musician, Carissimi—to two of the most important of which, *Jephtha* and *Jonah*, the English public were introduced respectively by Mr. John Hullah and Mr. Henry Leslie. In his second lecture ("transitional") Herr Pauer began by further references to the progress of oratorio, in Italy especially, dwelling upon those eminent composers, Stradella and Alessandro Scarlatti; practical illustrations being given from the former, whose sad career is well known to those acquainted with the history of the musical art, and whose *John the Baptist* was the most noted oratorio of its day. Thence to the *Passion* music, which, although coming originally from Italy—as may be said, in fact, of almost all forms of music, except the orchestral symphony—was an easy step; thence to Martin Luther and the people's "choral song," a still easier step. Tunes by Heinrich Isaac and Hasler, who flourished respectively in the earlier period of the sixteenth and seventeenth centuries, were given—first as originally conceived, then in the shape of harmonised "chorals," as they are known to the present generation, and, indeed, have long been familiar. About Heinrich Schutz, the "father of German music," as Herr Pauer pronounces him (born near the close of the sixteenth century), a good deal was said, but not a word too much; and the excerpts produced from his *Passion* oratorios must have created a general desire to know more. Nor was a selection from the *Passion* of Richard Keiser less welcome, or a madrigal by Scarlatti, in five vocal parts (for women's voices). That at the third and concluding lecture we should come to John Sebastian Bach and Handel, to Carl Philip Emmanuel Bach (why not also Friedemann, Bach's eldest and most gifted son?), Graun, Haydn, Mozart, Beethoven, Schneider, and Spohr, down to Mendelssohn, in whose *Elijah* Herr Pauer says with truth that the technical element in the musical art has reached its highest degree of perfection, was, of course, to be counted on. A chorus from Mendelssohn's unfinished oratorio, *Christus*—"There shall a star arise"—was put down in the programme as the final illustration. Into further particulars it is needless to enter. Enough that Herr Pauer's "Lectures on the History of Oratorio" have been a genuine success, and should encourage the Sacred Harmonic Society in affording their patrons an opportunity of hearing something more of the kind. Herr Pauer had competent solo singers, chorus, and organist (Mr. Willing), to support him; and he himself being pianoforte accompanist, there was little or nothing to desire.—*The Times*, 9th April, 1873.

MR. E. DANNREUTHER'S LECTURES.

THE first of a course of three lectures on "The Development of Modern Music in Connection with the Drama," was delivered by Mr. Edward Dannreuther at the Royal Institution of Great Britain on the 22nd ult. The matter treated included: The creed of the so-called Musicians of the Future, and the solution presented by Richard Wagner of various æsthetic problems—Music the *modern art, par excellence*; the only adequate expression of the eager impulse of modern life—The three revolutions in music since the dawn of Christianity—The first revolution a protest in the name of poetry against contrapunctual complexities—The second headed by Gluck (eighteenth century) in the name of dramatic propriety against the tyranny of operatic conventionalities—The third inaugurated by Wagner (about 1849) in favour of a complete union of poetry, mimetics, and music—Musicians of the present day remarkable for their critical efforts—An outline sketch of the historical development of music—Its intimate connection with the national life of ancient Greece—Its relation to Greek poetry and mimetics—Stray waifs of Greek music traceable in the hymns and psalms of the early Christian church—The embellishment of ritualistic melodies with inde-

pendent parts, *i.e.*, counterpoint—The polyphonic church music of the early Netherlanders, and of Palestrina—The people's song of the later middle ages—The attempted revival of Greek plays and Greek music about 1600, which resulted in the opera—Composers henceforward under the influence of the drama—Recitative and aria developed—The demand for intensity of expression, brought about by dramatic situations, widens the scope of musical art—The dramatic element in instrumental music—The special designations and programmes applied by the Germans to their instrumental music—The dramatic principle of paramount importance in the instrumental work of Schumann, Berlioz, and Liszt—The natural and organic development of the unlimited powers of music for emotional expression—The dramatic spirit of Beethoven's great instrumental works has led the art towards that complete union with dramatic poetry and mimetics which Wagner has attained in his musical dramas.

The lecturer insisted that all the greatest instrumental works composed since the time of Beethoven rest upon a poetical basis. In illustration thereof he played in a masterly manner upon the pianoforte Bach's capriccio, *Sofra la Lontananza del Fratre diletissimo* (1815), as the earliest instance on record of a piece of "programme" music; two movements from Schumann's "Faschingsschwank aus Wien," Carnival Scenes, as expressive of "regret" and "jealousy;" and Chopin's polonaise in A flat, as typical of pageant music.

The following is the syllabus of his two following lectures, of the 29th ult., and the 6th inst.:—

LECTURE II.

The opera has fulfilled its destiny of acting as a connecting link between the older contrapuntal art and the musical drama of the future—The operative forms of recitative secco, aria, and ballet tune have acted as insuperable bars to the realisation of high dramatic intentions—The transition during the later Renaissance from the contrapuntal to the dramatic style—Parallel between the spirit of the Middle Ages and contrapuntal music on the one hand, and Beethovenian music and the modern spirit on the other—The origin of the opera at Florence towards the end of the 16th century—Its development by Italians and Frenchmen—It is transplanted to England and Germany—Contrast between the spoken drama, invariably arising and flourishing among the people, and the opera, the amusement of luxurious courts—Operatic dramatis personæ mere typical personages, their individuality depending on the theatrical tailor—The drama sacrificed to tunes—The dramatic poet the humble servant of every little musical conventionality—Gluck's reform in favour of dramatic propriety—Gluck's position as a dramatist—His successors and the "dramatic musical ensemble"—Mozart—Beethoven—Weber and the romantic school of German poets—His melodious diction in many respects the precursor of Wagner's—The false position he took up as regards the dramatic poets he worked with—The decay of the opera from Rossini through Bellini, Donizetti, to Verdi—French Grand opera—Meyerbeer—The decay of French comic opera from Aubert to Offenbach.

LECTURE III.

The dramatic principle, the *punctum saliens* of the best modern instrumental music—The dramatic significance of Beethoven's symphonies—Men's imagination adds to the indefinite and pictureless speech of music a concrete scheme, an example as it were to some general idea—From out of the spirit of Beethovenian music the drama of the future will spring—The spirit of music defined—Wagner's musical dramas examined in detail—The poetical subject-matter—Mythos—The absence of conventional operatic forms—The division of scenes—Sequence of emotional phases and their development from one another—Verse—Reasons why Wagner prefers alliterative to rhymed verse—The metamorphosis of musical themes advancing simultaneously with the action on the stage—Wagner's use of melodious phrases on a sort of mnemonic system—Character of Wagner's vocal melody—Impression produced by a correct performance of Wagner's dramas—Difficulties of attaining correct performances—The destiny of music to merge itself in "the drama."

Musical Notes.

WE are requested to state that the object of Herr and Mme. Wagner's intended visit to England is strictly of a private nature, and that the rumours current concerning the master's intention of giving concerts in London have no foundation in fact.

THE first of Mr. W. H. Monk's excellent concerts at Stoke Newington (Summer Series) took place on the 22nd ult. The in-

strumental works performed were Beethoven's sonata in F for piano and violin, Boccherini's sonata in A for violoncello, Weber's Rondo Brilliant in E flat, and Hummel's piano trio in E flat, Op. 12. The instrumental performers were Mme. Kate Roberts, Mr. Henry Holmes, and Signor Perze; the vocalists (whose selection of music was above the average) were Miss Abbie Whinery and Mr. W. H. Hillier.

THE Brixton Choral Society gave its third concert on the 21st ult., when Cowen's *Rose-Maiden* (conducted by the composer) and Benedict's *Richard Cœur de Lion* were performed.

WE have to announce the death of Mr. Augustus Harris, for twenty-seven years stage-manager at the Royal Italian Opera, Covent Garden.

THE arrangements for the second of the annual National Music Meetings at the Crystal Palace are now approaching completion. We understand that (as might be anticipated) the number of entries shows a considerable advance on that of last year. The election of juries is fixed for the 31st inst., and the meetings will take place in the early part of July. The principal railway companies have arranged to bring intending competitors to London at much reduced fares.

THE last concert for the present season of the Edgbaston Amateur Musical Union took place on the 7th of April, under the direction of the conductor, Mr. C. J. Duchemin. The programme was an excellent one, comprising Beethoven's symphony in D, the overtures to *Fra Diavolo*, *Agnese* (Paer), and *Figaro*, besides vocal and instrumental solos. The local papers speak of the performance in very favourable terms.

THE second morning concert of Mr. Septimus Parker's Subscription Series took place on the 17th ult. The programme included Schubert's string quartet in A minor, Beethoven's trio in D, Op. 70, No. 1, and E. Prout's piano quintet in G, besides solos for the piano and violoncello. The instrumentalists were the same as at the previous concerts. Miss Penna was the vocalist.

ON Easter Eve Professor Oakeley gave his last organ recital for the present; the programme, which was chosen with special regard to the season, containing some features of peculiar interest. Among these we have only space to name the overture to Haydn's *Passions* (or "Seven Last Words"), and Bach's arrangement of the chorals "Christ lag in Todesbanden" and "Jesu, deine Passion."

A VERY successful performance of Schubert's Mass in F was given on the 8th ult., at Glasgow, by the St. Vincent Street Church Choir, under the direction of Mr. H. McNabb.

DR. HANS VON BÜLOW, who as a pianist is regarded in Germany as the legitimate successor of the Abbé Liszt, was to make his first appearance in England at the third concert of the Philharmonic Society, but which occurred too late in the month for notice in our present issue.

WE are glad to learn that towards the end of the month a visit may be expected from Miss Anna Mehlig, whose pianoforte playing here four years ago, it will be remembered, was so favourably received. We hear that for some time past Miss Mehlig has been "touring it" with great success in the United States, in company with Herr Thomas's band, playing concertos and giving recitals on her own account.

ORGAN APPOINTMENT.—Mr. Matthew Arnold (of Harrogate), to the parish church, Parsonstown, King's County, Ireland.

TO CORRESPONDENTS.

G. W. TRAILL.—The themes you have sent us are those of Mozart's trio in G for piano, violin, and violoncello (No. 4 of André's edition, No. 5 of Breitkopf's). It is not published for piano and violin only.

P. J. W.—Thanks for your letter. The matter has already been exposed in other papers. The work in question is a shameless concoction from two of Beethoven's genuine pieces. It is, however, likely that others will be as little deceived by it as yourself, and therefore it is needless to show it up in detail.

AN AMERICAN READER.—For your first question we must refer you to Messrs. Broadwood. The second you will find answered in our Number for last December, at more length than we could spare here. The third we do not know.

F.—The paper you inquire about is published by Brandus, of Paris. The subscription price for this country is 34f. per annum.